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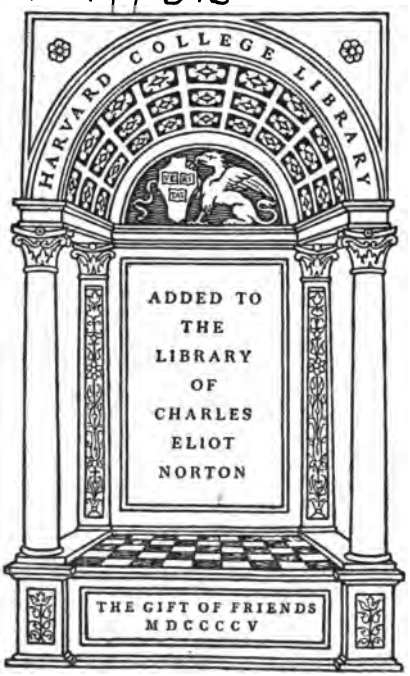

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ARRANGED FOR ELEMENTARY STUDY

IN THE

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and
Slade Professor of Fine Art

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CATALOGUE

OF

ILLUSTRATIVE SERIES.

THE examples now placed in the University Galleries form the nucleus of what it is intended should become ultimately three distinctly complete series. The first is to be composed of types of various art, the best that I can obtain, as standards of method or school. It is to be called the Standard Series; referred to in the Lectures as S. 1, S. 2, &c., and composed of, ultimately, four hundred pieces: 1 to 100 illustrating the schools of painting in general; 101 to 200, those of sculpture and its relative arts connected with the traditions and religion of the Gothic races; 201 to 300, those of sculpture and its relative arts connected with the traditions and religion of the Greeks; and 301 to 400, the special skill of modern time.

The reason for the adoption of this order is that the art of painting furnishes examples of every meritorious quality possible in form or colour: the earlier arts of sculpture and building may then be advantageously studied with reference to these ultimate results; and our own skill finally estimated by comparison with whatever it has chosen to imitate, and measure of whatever it has been able to invent.

The second series is for immediate service, and composed partly of exercises to be copied; partly of examples for

reference with respect to practical questions. It is to be called the Educational Series, and referred to in the Lectures as Edu. 1, Edu. 2, &c. I may extend this series indefinitely for some time.

The third series consists of examples, not standard, but having qualities worthy of notice and necessary for illustration. It is to be called the Reference Series, and will be of quite mixed character, as supplementary to the two others, and referred to in the Lectures as Ref. 1, Ref. 2, &c.

About 200 pieces in all, belonging to these three groups, are already placed in the Galleries, and will be found enough for introductory study.

I. STANDARD SERIES. (PAINTING.)

1. *Brignal banks, on the Greta, near Rokeby.*

> 'Yet sang she, "Brignal banks are fair,
> And Greta woods are green,
> * * * * * *
> And you may gather garlands there
> Would grace a summer queen."'

It is chosen to begin the series, as an example of the best English painting and engraving of recent times. The design is among the loveliest of all Turner's local landscapes, and the engraving shows the peculiar attainments of recent line work in England; namely, the rendering of local colour and subdued tones of light. The hills are all dark with foliage, and the expression of the fading light of evening upon them is given distinctively, as different from the full light of noon. In the best

old engraving, the high lights on the trees would have been white, and the light would have been clear and simple, but not, unless by some conventional arrangement of rays, expressive of any particular hour of the day. I do not mean it to be understood, however, that the English engraving is better, or that its aim is altogether wiser than that of the early school; but only that it has this merit of its own, deserving our acknowledgment. Other reasons for the choice of this subject to begin the series are noted in the first lecture; two chief ones are that the little glen is a perfect type of the loveliest English scenery, touched by imaginative associations; and that the treatment of it by Turner is entirely characteristic both of his own temper throughout life, and of the pensiveness of the great school of chiaroscurists to which he belongs.

2. The Junction of the Greta and Tees at Rokeby.

A faultless example of Turner's work at the time when it is most exemplary. It will serve us for various illustrations as we advance in the study of landscape, but it may be well to note of it at once, that in the painting of the light falling on the surface of the Tees, and shining through the thicket above the Greta, it is an unrivalled example of chiaroscuro of the most subtle kind;—obtained by the slightest possible contrasts, and by consummate skill in the management of gradation. The rock and stone drawing is not less wonderful, and entirely good as a lesson in practice.

The house seen through the trees is Mr. Merritt's; (Scott's friend). 'The grounds belonged to a dear friend,

with whom I had lived in habits of intimacy many years, and the place itself united the romantic beauties of the wilds of Scotland with the rich and smiling aspect of the southern portion of the island.'—(Introduction to 'Rokeby.')

3. *Scene on the Loire.*

Chosen in farther illustration of the pensiveness of the chiaroscurist school, and as a faultless example of Turner's later and most accomplished work. It is painted wholly in solid colour, as No. 2 is painted wholly in transparent; and the two drawings together show the complete management of colours soluble in water, or thin liquid of any kind, and laid on grounds which are to be made to contribute to the effect. The lights in the first drawing, and the gray sky and water in the second, are of course both the grounds left, white and gray.

4. *Melencolia.* (Engraving by Albert Dürer.)

In connection with this plate, I wish you to read the chapter on Dürer and Salvator, in the fifth volume of 'Modern Painters,' and to note farther, these few things.

All first-rate work in modern days, must be done in some degree of sorrow of heart, for it is necessarily founded on whatever the workman has felt most deeply, both respecting his own life, and that of his fellow-creatures; nor has it been possible for any man keen-sighted and gentle-hearted, (and all the greatest artists are so),—to be satisfied in his own prosperity, even if he feels it sufficient for his needs, while so many around him are wretched, or in his creed, even though he feels it sufficient for his

own comfort, since the questioning spirit of the Reformation has broken through the childishly peaceful, and too often childishly selfish and cruel, confidence of the early religious ages. I have therefore given you the Melencolia as the best type of the spirit of labour in which the greater number of strong men at the present day have to work: nevertheless, I must warn you against overrating the depth of the feeling in which the grave or terrible designs of the masters of the sixteenth century were executed. Those masters were much too good craftsmen to be heavily afflicted about anything; their minds were mainly set on doing their work, and they were able to dwell on grievous or frightful subjects all the more forcibly, because they were not themselves liable to be overpowered by any emotions of grief or terror.

Albert Dürer, especially, has had credit for deeper feeling than ever influenced him; he was essentially a Nürnberg craftsman, with much of the instinct for manufacture of toys on which the commercial prosperity of his native town has been partly founded: he is, in fact, almost himself the whole town of Nürnberg, become one personality, (only without avarice); sometimes, in the exquisitely skilful, yet dreamily passive, way in which he renders all that he saw, great things and small alike, he seems to me himself a kind of automaton, and the most wonderful toy that Nürnberg ever made.

5. *The Virgin with St. George and St. Catherine.* (John Bellini.)

This is the most accurate type I can find of the best that has yet been done by man in art;—the best, that

is to say, counting by the sum of qualities in perfect balance; and ranking errorless workmanship as the first of virtues, generally implying, in an educated person, all others. A partially educated man may do his mechanical work well, yet have many weaknesses: his precision may even be a sign of great folly or cruelty; but a man of richly accomplished mind, who does his mechanical work strictly, is likely to be in all other matters right.

This picture has no fault, as far as I can judge. It is deeply, rationally, unaffectedly devotional, with the temper of religion which is eternal in high humanity. It has all the great and grave qualities of art, and all the delicate and childish ones. Few pictures are more sublime, and none more precise. It will serve us in innumerable ways for future reference; and I like to place it beside Dürer's solemn engraving on account of the relations of these two men at Venice.

Dürer's words respecting this matter are usually quoted somewhat inaccurately. Here is the quaint old German in, I believe, its authentic form, as it was written to Wilibald Pirkheimer, in Nürnberg, from Venice, 9' of the night, Saturday after Candlemas, 1506 (7th February):—

'Ich hab vill guter freund under den Walhen (Wälschen;—Italians), dy mich warnen, das Ich mit Iren Molern nit es und trinck. Auch sind mir Ir vill feind, und machen mein ding in kirchen ab, und wo sy es mügen bekumen, noch schelten sy es und sagen es sey nit antigisch art, dozu sey es nit gut; aber Sambellinus der hatt mich vor vill gentilomen fast ser gelobt, er wolt gern etwas von mir haben, und ist selber zu mir kumen, und hat mich gepetten, Ich soll Im etwas machen, er wols

woll tzalen. Und sagen mir dy leut alle, wy es so ein frumer man sey, das Ich Im gleich günstig pin. Er ist ser alt und ist noch der pest im gemell, und das ding das mir vor eilff jorn so woll hat gefallen das gefelt mir jtz nit mer[a].'

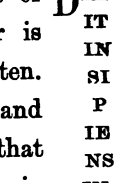
'I have many good friends among the Italians, who warn me not to eat and drink with their painters. Many also of them are my enemies; they copy my things for the churches, picking them up whenever they can. Yet they abuse my style, saying that it is not antique art, and that therefore it is not good. But Giambellini has praised me much before many gentlemen; he wishes to have something of mine; he came to me and begged me to do something for him, and is quite willing to pay for it. And every one gives him such a good character that I feel an affection for him. He is very old, and is yet the best in painting; and the thing which pleased me so well eleven years ago has now no attractions for me' (speaking of his own work, I presume).

6. *Three pages of a Psalter, containing in its Calendar the death-days of the Father, Mother, and Brother of St. Louis*,—and, without doubt, written for him by the monks of the Sainte Chapelle, while he was on his last crusade; therefore, before 1270.

It is impossible, therefore, that you can see a more perfect specimen of the art 'che alluminare e chiamata in Parisi;' and you are thus introduced to the schools of all painting, by the very work of which Dante first thought, when he spoke of their successive pride, and successive humiliation.

[a] Von Murr, *Journal zur Kunstgeschichte*, x. p. 8. Nürnberg, 1781. Found and translated for me by Mr. R. N. Wornum.

The three pages contain the beginnings of the 14th, 53rd, and 99th Psalms, with the latter verses of the 13th and 52nd. The large central letter is the D of 'Dixit insipiens in (corde suo)' written. The fool is represented as in haste, disordered and half naked, lost in a wood without knowing that he is so, eating as he goes, and with a club in his hand. The representation is constant in all early psalters.



7. *St. Catherine. Page of service-book written for the convent of Beaupré in* 1290.

Rude, but standard, as an example of method in the central schools of illumination.

8. *St. John the Baptist.* (Cima da Conegliano.)

An example of perfect delineation by the school of colour.

9. *Knight and Death.* (Dürer.)

An example of perfect delineation by the school of chiaroscuro.

This plate has usually been interpreted as the victory of human patience over death and sin. But I believe later critics are right in supposing it to be the often-mentioned 'Nemesis;' and that the patience and victory are meant to be Death's and the Fiend's, not the rider's.

The design itself, which is the one referred to in the second Lecture (§ 47), is not rendered less didactic by its ambiguity. The relations of death to all human effort, and of sin to all human conscience, are themselves

so ambiguous that nothing can be rightly said of either unless it admits of some counter-interpretation. Nevertheless, I believe Dürer's real meaning is not only established by recent enquiry, but sufficiently indicated by his making the tuft on the spear, for catching the blood, so conspicuous. Had he intended the knighthood to be sacred, the spear would have had a banner, as always in his engravings of St. George.

10. *Adam and Eve.* (Dürer.)

His best plate in point of execution, and in that respect unrivalled. Next to it may be placed the coat of arms with the skull. Execution, remember, is to be estimated by the intrinsic value of every line. That is the best in which every separate line is doing the most work.

11. *The 'Vierge aux Rochers'* of the Louvre. (Lionardo.)

The engraving gives a false idea of the picture in many important points; but it is in some respects more pleasing by refusing to follow Lionardo in his extreme darkness, and it accurately enough represents his sense of grace and the refinement of his delineation. It is a fair example of line-engraving as a separate mechanical art, distinguished from that practised by painters.

12. *Studies of Heads.* (Lionardo.) Photograph.

Good examples of his sketching, and very beautiful in management of crayon for shade. In points of character, whether of childhood or age, they are wholly deficient, for Lionardo only sees external form; and this old man's head, in spite of its laborious delineation of apparently

characteristic points, is essentially Dutch in treatment, and represents indeed wrinkles and desiccations, but not characters. Holbein, Reynolds, or Titian could give more character with ten lines than Lionardo could with a day's labour: and throughout his treatise his conventional directions for the representation of age and youth, beauty and strength, are in the last degree singular and ludicrous.

13. *Sketch for the Assumption at Parma.* (Correggio.) Photograph from a red chalk drawing.

There are no engravings from Correggio (nor as yet can I find any photographs from his pictures) which sufficiently represent his real qualities. Many of them are in this sketch, but we must work together for many a day yet before you will rightly feel them. It is splendid, but, like all Correggio's work, affected; and, while his skill remains unrivalled, his affectations have been borrowed by nearly all subsequent painters who have made it their special endeavour to represent graceful form, as the mannerisms of the religious schools have been imitated by men who had no part in their passion, until it is too commonly thought impossible to express either sentiment or devotion without inclining the heads of the persons represented to one side or the other, in the manner of Correggio or Perugino.

14. *Sketches of the Madonna and St. John.* (Correggio.)

I shall have frequent occasion to refer to the manner in which the chalk is used in these sketches. The lower one is more careful than most of the extant studies by the master.

15. *God commanding Noah to build the Ark.* (Marc Antonio, after Raffaelle.)

It is placed among the Standards, because, though not absolutely good work, it represents a great school in Italy, which is distinguished by the dignity of its aim and the simplicity of its treatment. This school allows few sources of pleasure in painting except those which are common to sculpture; and depends for expression chiefly on the action of the figures, the division of the lights and darks broadly from each other, and the careful disposition of the masses of drapery, hair, or leaves, without any effort to complete the representation of these so as to give pleasure by imitation, or by minor beauties. Very often, however, such details, kept within these conditions of abstraction, are introduced in great quantity and division, (as the graining of the wood in this engraving), in order to relieve the broad masses of the figures.

The style is essentially academical, and, as opposed to Dutch imitation, noble; but, as opposed to Venetian truth, affected and lifeless. It has done great harm to subsequent schools by encouraging foolish persons in the idea that to be dull was to be sublime; and inducing great, but simple painters, like Reynolds, to give way to every careless fancy, under the discomforting belief that they could never be great without ceasing to be delightful.

16. *The Marriage of the Virgin.* (Raphael.) Photograph from the picture in the Brera at Milan.

One of the most beautiful works of Raphael's early

time; but its merit is rather to be considered as the final result of the teaching and practice of former schools than as an achievement of the master himself. Excellence is indeed fixed and measurable, however produced; but, in comparing artists with each other, we must remember that their relative merit depends, not on what they are, but on the degree in which they surpass their predecessors and teach their successors.

17. *Justice and Injustice.* (Giotto.) Photograph from the Arena Chapel, Padua.

Placed here in order to indicate the relation of the Tuscan schools of thought to the Lombardic and Roman schools of technical design. Compare it with the next example.

18. *Justice.* (Raphael.) Photograph from the Vatican fresco.

Examine the details of Giotto's design, and you will find them full of true thought; his purpose being throughout primarily didactic. Raphael, on the contrary, is not thinking of Justice at all; but only how to put a charming figure in a graceful posture. The work is however of his finest time as far as merely artistic qualities are concerned, and is in the highest degree learned and skilful; but neither strong nor sincere.

19. *Poetry.* (Raphael.) Photograph from the Vatican fresco.

The light and shade, at least so far as the photograph may be trusted, is grander in this design than in

the 'Justice;' and it must always be remembered that the breadth of its treatment by great masters is necessarily lost in line engravings, for which loss, nearly total, we must allow in the next example.

20. *Parnassus*, or *Poetry*. (Raphael.) Line engraving, from the Vatican fresco.

It sufficiently represents the character of Raphael's conceptions in his strongest time; full of beauty, but always more or less affected; every figure being cast into an attitude either of academical grace, or of exaggeratedly dramatic gesture, calculated to explain to dull persons what they would never have found out from natural actions; and therefore greatly tending to popularity.

21. *St. Sebastian and a Monk*. (Bonifazio.) Photograph from the picture in the Academy of Fine Arts, Venice.

I oppose this directly to the 'Parnassus,' that you may feel the peculiar character of the Venetian as contrasted with the Raphaelesque schools. Bonifazio is indeed only third-rate Venetian, but he is thoroughly and truly Venetian; and you will recognize in him at once the quiet and reserved strength, the full and fearless realization, the prosaic view of things by a seaman's common sense, and the noble obedience to law, which are the specialities of Venetian work. The chiaroscuro of this picture is very grand, yet wholly simple; and brought about by the quiet resolution that flesh shall be flesh-colour, linen shall be white, trees green, and clouds grey. The subjection to law is so absolute and

serene, that it is at first unfelt; but the picture is balanced as accurately as a ship must be. One figure dark against the sky on the left; the other light against the sky on the right; one with a vertical wall behind it, the other by a vertical trunk of tree; one divided by a horizontal line in the leaf of a book, the other by a horizontal line in folds of drapery; the light figure having its head dark on the sky; the dark figure, its head light on the sky; the face of the one as seen light within a ring of dark, the other as dark within a ring of light.

This symmetry is absolute in all fine Venetian work; it is always quartered as accurately as a knight's shield.

22. *Mercury and the Graces.* (Tintoret.)

I shall have frequent occasion to refer to this picture; but cannot enter upon any criticism of it here,—it is consummate in unostentatious power, but has all the fatal signs of the love of liberty and of pleasure which ruined the Venetian state.

23. *The Virgin with two Saints.* (Titian.) Engraved by Le Febre.

24. *The Pesaro Family.* (Titian.) From the church of the Frari, Venice. Engraved by Le Febre.

You may learn more of Titian's true powers from these rude engravings than from any finer ones. These are masterly as far as they are carried, and show perfect intelligence of the qualities of Titian which are expressible by engraving. His sturdiness, his homely dignity, in-

capable of any morbid tremor, falsehood, or self-consciousness; his entirely human, yet majestic ideal; his utter, easy, unreproveable masterhood of his business, (everything being done so rightly that you can hardly feel that it is done strongly); and his rich breadth of masses obtained by multitudinous divisions perfectly composed. The balanced arrangement in the first example is palpable enough; in the second it is more subtle, being oblique; the figures are arranged in a pyramid, with curved sides, of which the apex is the head of the Madonna. The St. Peter balances the St. Francis, and the line of the axis of the group is given by one of his keys, lying aslope on the steps.

25—30. I cannot yet obtain the examples I want in these places; two of Giorgione, two of Carpaccio, two of Paul Veronese. These will complete the illustration of the manners of painting in the Venetian school.

31—34. These four places are also left empty at present, for Luini, of whom I can yet give no good examples.

35. *Martyrdom of St. James.* (Mantegna.) Photograph from fresco in church of Eremitani at Padua.

You will probably at first see little to admire in this; but, as you learn to draw, and as your taste is formed in ornamental design, you will return to it with continually increasing astonishment. I hope to illustrate various portions of it separately.

36. *Portrait* (I believe the person is unknown) by Mantegna. *Portrait* by Raphael.

The uppermost of these two is far the finest work, though the superficial qualities of Raphael's are more attractive.

Mantegna's may be taken as a perfect type of the schools of delineation in Italy; and cannot, in workmanship, be surpassed. Note especially the treatment of the hair, which is drawn with the precision of Dürer, yet the breadth of Titian: and, with respect to the execution of these details by the masters of the fifteenth century, as well as to the method of early practice in drawing with the brush, which I wish you to pursue yourselves, read the following extract from Mrs. Heaton's 'Life of Dürer':—

'Camerarius relates a pretty little anecdote apropos of the visit of Giovanni Bellini to our artist, which he probably learnt from Dürer's own lips. He says that Giovanni, on seeing Dürer's works, was particularly struck with the fineness and beautiful painting of the hair in them, and asked Dürer, as a particular mark of friendship, to give him the brush wherewith he executed such marvellously fine work. Dürer offered him a number of brushes of all sorts, and told him to choose which he preferred, or, if he liked, he was welcome to take them all. Giovanni, thinking that Dürer had not understood him, again explained that he only wanted the particular brush with which he was accustomed to paint such long and fine parallel strokes; whereupon Dürer took up one of the ordinary brushes, such as he had offered to Bellini,

and proceeded to paint a long and fine tress of woman's hair, thereby convincing Bellini that it was the painter, and not the brush, that did the work. Bellini avowed afterwards that he would not have believed it possible, had he not seen it with his own eyes.'

37. *Madonnas* by John Bellini and Raphael.

I wish you to compare the manner of conception in these two examples, as of execution in the preceding ones, the Lombardic masters having, I think, the advantage in both respects.

38. The place is left for Van-Eyck, whom I cannot yet justly represent.

39, 40. And these two for Holbein.

Then, the examples from 31 to 40 will sufficienty illustrate the schools of delineation, in which the drawing is in great part wrought with the point of the brush, and is indeed as precise as if it had been designed with that of a pen. In Luini's fresco the shades are frequently produced as an engraver would work them, by cross hatching; and the faces are more or less treated as Lionardo would a chalk drawing, only with colour for chalk.

But the last group of this series of fifty, 41 to 50, represents the work of the greatest masters of painting, by whom the brush is used broadly, and the outline, if any, struck with the edge of it, not the point. These are all masters of portraiture, and I have chosen portraits as the best examples of their art.

I shall enter into no criticism of them in this catalogue, as there will be occasion for continual reference to them in subsequent lectures. The examples of Vandyck will be changed. I cannot get any to please me yet; but the first, though ill engraved, is one of his best equestrian portraits, and is referred to for various particulars in 'Modern Painters,' vol. v. p. 278. Titian and Tintoret necessarily reappear in this group, their work having been introduced before only for comparison with that of other schools.

41. *Prince of the House of Savoy.* (Vandyck.)
42. *Princess of the House of Savoy.* (Vandyck.) Lowest in the frame, beneath a little lady of the Strozzi family, by Titian.
43. *An English Girl.* (Reynolds.)
44. *An English Gentleman.* (Dr. Armstrong.) (Reynolds.)
45. *Margaret of Austria* (?). (Velasquez.)
46. *Portrait of a Knight* (unknown). (Velasquez.)
47. *Charles V on Horseback.* (Titian.)
48. *Charles V with his Irish Dog.* (Titian.)
49. (Tintoret—not yet chosen.)
50. *Two Senators.* Above, the '*Paradise.*' (Tintoret.)

I have placed these two last; for the range and grasp of intellect exhibited by the works of which they indicate two extremities of the scale, (the one being an example of simplest veracity in character, the other of imagination as facile as it is magnificent,) is, I am convinced, the greatest ever reached by human intellect in the arts.

This fiftieth example will terminate the group for illustration of methods. The next group, 51 to 100, will be chosen chiefly from the Tuscan schools, to illustrate the forms of thought which found noblest expression in the art of painting in Christian periods.

Next, I hope to arrange a series of a hundred examples from the schools of sculpture and architecture, which, essentially beginning with the Egyptian, founded themselves on the visions and emotions connected with fixed faith in a future life; this group including the greater part of Northern and so-called Gothic sculpture, and nearly all architecture dependent on vastness, on mystery, or on fantasy of form.

Following these may be placed, in a third series of a hundred, the sculpture and architecture founded chiefly on the perception of the truths or laws which regulate the life of this present world; beginning with the earliest Greek, and proceeding through the derivative Roman forms to the Tuscan and Venetian architecture of the Revival.

I must collect these standards very slowly and carefully. A few only, and these not placed in their ultimate order, are added to the present series to show what I mean, and for such present service as may be in them.

101. *Rameses III and suppliants.*

102. *Chariot of Rameses III.*

103. *Encampment of Rameses III.* Rosellini, Tavole, tom. i. pl. 83. See the text, tom. iv. p. 119, &c.

104. *Menepthah II adoring Phre.* Rosellini, Tavole, tom. i. pl. 118. Text, tom. iv. p. 305.

105. *Rameses IV adoring Isis and Osiris.* Rosellini, Tavole, tom. i. pl. 145. Text, tom. v. p. 104.

These plates, of which 101 and 102 are portions of 103 enlarged, represent, accurately enough for general intelligibleness, the manner of fine Egyptian art in coloured intaglio. And the study of the development of this form of decoration will introduce us to every condition of good Gothic sculpture.

Observe, respecting these plates of Rosellini, that the colours are in great part conjecturally restored; slight traces of the original pigments, and those changed by time, being interpreted often too arbitrarily: and that the beauty or vulgarity of any given colour, much more that of its harmony with others, is determined by delicacies of hue which no restorer can be secure of obtaining, and few attempt to obtain.

The student, therefore, can only depend on these plates for the disposition of the colours, not for their qualities.

141. *Windows from Chalons-sur-Marne.*

151. *Porch of Church of San Zenone, Verona.*

155. *Porches of Chartres Cathedral,* west front.

160. *Flanking pier of porch, Rheims Cathedral,* west front.

I have placed these four examples at once where they are to remain, in order to mark clearly the character of the architecture, whatever its date or country, which

depends chiefly for its effect on the sculpture or colouring of surfaces, as opposed to that which depends on construction or proportion of forms. Both these schools have their own peculiar powers; and neither of them are to be praised, or blamed, for the principle they maintain, but only for their wise or unwise manner of maintaining it.

The buildings in which the walls are treated as pages of manuscript are good when what is written upon them is rational, and bad when it is foolish; and, similarly, buildings whose structure is their principal merit, are good when they are strong and delicately adjusted, and bad when they are weak and ungraceful.

201. *The resurrection of Semele.*

This beautiful design is characteristic of mythic symbolism in its purest development: only the student must remember that in taking these dark figures on their red ground as primarily typical of Greek art, we are to consider them only as holding the relation to Greek advanced painting that mediæval illumination does to the work of Giorgione or Bellini. To what extent chromatic power was finally obtained, we have not yet data for determining; but there is no question that throughout the best periods of Greek mural design, the colours were few and grave; and the merit of the composition almost as strictly dependent on the purity of the terminal lines as in the best vases. Neither is there any doubt that the precision of this terminal line is executively the safeguard of noble art in all ages: and in requesting the student to practise the difficult exercises in drawing with the brush, which

are placed in the Educational series, my purpose is not to relax the accuracy of his use of the pen, but to bring precision and elasticity into his laying of colour. The actual relations of the two skills require too copious illustration to admit of definition in this introductory course of lectures. The manner of execution, for instance, resulting from the use of the style, or any other incisive or modelling instrument, on wax and clay, and which entirely governs the early system both of Greek and Italian mural painting, is to be considered together with the various functions of incised lines on any solid substance, from Egyptian bas-relief to finished line engraving: similarly, the use of the brush cannot be rightly explained except by reference to the variously adhesive pigments to be laid by it. But, briefly, the pen, or any other instrument of pure delineation, is always best used when with the lightness of the brush; and the brush always best used when, either at its point or edge, it is moving with the precision of the pen. All these line exercises are therefore prepared with the primary view of forming this poised and buoyant accuracy of handling, whatever the instrument held.

The design itself is the best I can find to show the character of early Greek conception of divine power, in alliance with whatever was strong and true in the national temper. The Semele and Dionysus of this noble period represent the fruitful, as distinct from other, powers of the sky and earth; Semele being the sun-heated cloud which dissolves in beneficent rain, distinguished from the wandering and shadowy cloud represented by Hermes. Rising again in light from the earth in which she had been lost,

she takes the name of Thyone: signifying that she rises as burnt incense expanding in the air. Compare the various meanings of θύω and θύρσος. Dionysus, under her influence, enters his chariot, and is moved as the life of earth. In these relations, the power of Semele and Dionysus is distinguished from that of Ceres and Triptolemus, as the fruitful sun and rain on the rocks, giving the miracle of juice in the vine, are distinguished from the nourishing strength of the dark soil ploughed for corn.

202. *Triptolemus with Dionysus,* of the early time, both in their chariots.

Beneath, *Triptolemus,* of the Phidian time, in his chariot, *attended by Demeter and Persephone.*

This is the first of a group of examples, extending from 202 to 220, arranged chiefly with the view of showing the change in Greek conception of deity, which, variously hastened or retarded in different localities, may be thought of as generally taking place between the sixth and fourth centuries B.C. It is one of the most important phenomena in the history of art, and must be studied under all its conditions; but this group of examples from vase-paintings will, at a glance, show the three circumstances in which it principally consists:—

1. The gods are at first thought of only as vital embodiments of a given physical force, but afterwards as high personal intelligences, capable of every phase of human passion.

2. They are first conceived as in impetuous and cease-

less action; afterwards, only in deliberate action or in perfect repose.

3. They are first conceived under grotesque forms, implying in the designer, with great crudeness and unripeness of intellect, a certain savage earnestness incapable of admitting or even perceiving jest; together with an almost passive state of the imagination, in which it is no more responsible for the spectra it perceives than in actual dreaming. Afterwards, they are conceived by deliberately selective imagination, under forms of beauty which imply in the designer a relative perception and rejection of all that is vulgar and ludicrous.

Together with these three great mental changes, an important transition takes place executively, within very narrow limits of time, between the early and late work. The figures of the first period are outlined by fine incision, then filled with black paint laid frankly, and modifying the incised outline, on the red or pale clay of the vase, and the lines of the muscles and drapery are then scratched through to the clay. It is not easy to thicken a line thus incised, and the severity and fineness of style in the drawing are greatly secured by this inability. In the second style, the figures, similarly outlined by incision, are enclosed first with a black line about the eighth of an inch broad, and the external spaces are then easily filled with the same pigment; but this outlining the figures with a broad band, gradually induced carelessness in contour, while also the interior lines of drapery, &c. being now painted, became coarse if too quickly laid, (the incised line, on the contrary, might be hasty and wrong, but was always delicate).

Hence, in concurrence with gradual deadening in conception, arose a bluntness in work which eventually destroyed the art.

The best vases, taken for all in all, are however those with light figures on black ground, just after the transition, (the lower Poseidon in 203 is from a very fine one); but decadence rapidly sets in, and the best field for general study will be found in vases with black figures of the most refined epoch, such as 201 and 220.

203. *Poseidon.* Above, as the physical power of the sea.

Beneath, as the Olympian deity.

In the upper figure, the serpent-body represents the force of undulation, but is borrowed from Eastern design. White hair is given generally to old men, but here partly represents foam.

The lower design is pure Greek, and very noble.

204. *Apollo*, as the solar power, *with Athena and Hermes*, as the morning breeze and morning cloud.

Beneath, *Athena and Hermes*, the Olympian deities.

205. *Athena*, as the morning breeze on the hills, *with attendant nymphs.*

Beneath, *The contest of Athena and Poseidon*, from one of the last vases of the early time, on the very edge of the transition.

206. *Artemis*, as the moon of morning.
Beneath, *Artemis and her brother*, the Olympian deities.

207. *Apollo*, the sun of morning.
Beneath, *The Delphic Apollo crossing the sea.*

208. Above, *Hermes releasing Io from Argus.*
In the centre, *Apollo, Artemis, Hermes, and Latona*, representing the course of a summer's day.
Beneath, *The flying cloud—Hermes.*

209. Above, *Zeus Gigantomachos.*
Beneath, *Zeus with Victory.*

210. Above, *Zeus with Hera.*
Beneath, *Head*, probably of Hera, from a somewhat late vase.

211. *Hephaestus at the birth of Athena.*
Beneath, as the labourer, aged and youthful.

212. *Hera, Hermes, Herakles, and Ares at the birth of Athena.* Ares has an archaic type of the Gorgon on his shield.

213. *Panathenaic procession.*

220. *Aphrodite driving Poseidon.*

These last six examples require fuller illustration than I can give in this catalogue, and are for future service: 220 is very beautiful, from a vase which once belonged to Mr. Rogers (now in the British Museum), and is of

great interest, because Aphrodite, who is here a sea-power, and somewhat angry, wears an ægis at first sight like Athena's, and indeed representing also the strength of storm-cloud, but not of electric and destructive storm; therefore its fringes are not of serpents.

The remaining pieces, 301 to 304, beginning the Standard series of recent art, are referred to in the lectures, and need no further illustration at present.

II. EDUCATIONAL SERIES.

I went into my garden at half-past six this morning, April 21, 1870, to think over the final order of these examples for you.

The air was perfectly calm, the sunlight pure, and falling on the grass through thickets of the standard peach (which has bloomed this year perfectly, owing to the wholesome restraint of protracted winter), and of plum and pear trees, in their first showers of fresh silver, looking more like much-broken and far-tossed spray of fountains than trees; and just at the end of my hawthorn walk, one happy nightingale was singing as much as he could in every moment. Meantime, in the still air, the roar of the rail-roads from Clapham Junction, New Cross, and the Crystal Palace (I am between the three), sounded constantly and heavily, like the surf of a strong sea three or four miles distant; and the whistles of the trains passing nearer mixed with the nightingale's notes. That I could hear her at all, or see the blossoms, or the grass, in this best time of spring, depended on my having been long able

to spend a large sum annually in self-indulgence, and in keeping my fellow-creatures out of my way. Of those who were causing all that murmur, like the sea, round me, and of the myriads imprisoned by the English Minotaur of lust for wealth, and condemned to live, if it is to be called life, in the labyrinth of black walls, and loathsome passages between them, which now fills the valley of the Thames, and is called London, not one could hear, this day, any happy bird sing, or look upon any quiet space of the pure grass that is good for seed.

But they might have the blessing of these things for all and each of them, if they chose, and that vast space of London might be full of gardens, and terraced round with hawthorn-walks, with children at play in them, as fair as their blossoms. Gentlemen, I tell you once more, unless you are minded to bring yourselves, and all whom you can help, out of this curse of darkness that has fallen on our hearts and thoughts, you need not try to do any art-work,—it is the vainest of affectations to try to put beauty into shadows, while all the real things that cast them are left in deformity and pain.

1. Here, therefore, is the first of your Educational series chosen for you, not that you may try to copy, but that you may look at, when you would be put in right temper for work. It will seem to speak to you if you look long; and say again, and yet again, Ἴδε—ὁ ἀὴρ ὠν. It is by good Cima of Conegliano; his own Alps are in the distance, and he shall teach us how to paint their wild flowers, and how to think of them.

2. *Rosa Canina.* (R[b].) (Budding shoot.)

And as, among our own wild flowers, this must lead, I have sketched a leaf or two, as they are now opening, very quickly with pencil, securing the shade with a little thin colour (cobalt and light red) above; merely that if you have any power of drawing already, you may try how far you can follow simple curves. There is no fine drawing here of any kind: what grace of effect it may have depends wholly on the curves being approximately true. The next is to be your first real exercise.

3. *Laurel. Head of the Sceptre of Apollo.* (R.) Outline from an Italian early engraving, probably by Baccio Baldini of Florence.

This is the first of a series of studies of the plants and flowers either directly connected with the Greek mythology, or expressive of more recent phases of thought or sentiment which have risen out of the more ancient myths. And I place these floral exercises first, because they will test what faculty you have for real drawing in the simplest way; and will at once draw your attention to some of the most interesting features both of Greek decoration, of mediæval sculpture, and of pictorial backgrounds of the best periods towards the close of the fifteenth century. And even should you do no more than endeavour to measure and trace one or two of them, they will open your eyes to the differences between fine ornamentation and the rigidities and equalities of modern vulgar design.

[b] The drawings marked R. are by my own hand; those marked A. by my assistant, Mr. A. Burgess.

After these, the eight examples, 13 to 20, with their sequels, when completed, will illustrate the conventional system of the early schools of colour, and their special methods of ornamental line, as derived from vegetation or other organic forms.

Then the group 21 to 30, with their sequels, will illustrate the Greek treatment of ornamental line, and the forms of good architectural decoration in every school.

The following group, 31 to 40, introduces the practice of chiaroscuro, and the complete methods of ornamentation founded on perfect draughtsmanship and perception of light and shade.

Lastly, the group 41 to 50 is for practice in colours in the methods of the fully accomplished schools of painting.

It is of so great importance in any series of examples arranged for general service, that the references should be fixed and clear, that I shall sacrifice at once to this object every pretence to formal succession in arrangement. I have begun almost miscellaneously, with slight exercises in various methods of work: to these, I shall gradually add more difficult and interesting ones. But I will not alter the numbers of this first group; but distinguish the supplementary ones by letters after the numbers. Some even of the drawings intended for this opening series are not yet prepared; but I have named them in the catalogue notwithstanding, and will complete and add them as soon as may be.

I have several reasons for choosing this conventional branch of laurel for your first exercise. It will show you

in the outset, that refinement in design does not depend on minuteness or fineness of work, but on its precision and care. These lines look coarse, but you will find they cannot be altered in curvature by a very small fraction of an inch without losing grace, and that it is very difficult to follow their curvatures without altering them, owing to their continual subtlety of change.

Also, it is not possible to express the general characters of growth in noble vegetation, with fewer or simpler lines. It is easy to make leaves and stems graceful, but not to make them springy and vigorous as well: and the especial beauty of this group of foliage as terminating the rod of Apollo is the strength with which it is springing, and the visible presence in the god's virgin sceptre of the life which in the king's is lost. (Look at the words of the vow of Achilles.)

Also, note the quaint little stiff leaf at the bottom, which you would think had been drawn wrongly. In vulgar design, everything is equally graceful; but in fine design, there are local uncouthnesses, as, in fine music, discords.

For the rest, the diminution of the stem for each leaf is much greater than it would be in reality: this is a necessary conventionalism, in order to terminate the strong rod within brief limits; but nothing can be more perfect than its rendering of the universal law of ramification; and even the apparent coarseness of the lines is only caused by enlargement of scale, for this example is much magnified; in the original it is only about an inch high, and the lines are all thickened by cross strokes, not by deeper engraving.

In copying it, take the finer outline, 3 B; measure all the rectilinear dimensions accurately, and having thus fixed the points of the leaves, draw the contours with light pencil, as in 3 B, as truly as you can, then finally draw them with the brush (as in 3), with violet carmine mixed with Indian red, keeping the outside edge of the broad colour line, terminated by the fine pencil one. But first, read the directions given for colour under No. 14; and observe also that, even in the most complicated forms, as 11 D, for instance, you are to fix points with absolute accuracy by rectilinear measurement, and not to use squares over the whole. Squaring is good for reduction, and for advanced practice, but at first all must be measured point by point.

3 B. *Outline for measurement of No.* 3. (A.)

3 C. *Laurel leaf seen on the under surface and in profile.* (R.)

Pencil, washed with cobalt and light red. If you have been at all used to pencil drawing, you will probably succeed with this easily enough; if not, let it pass for the present.

4. *Study of olive* (*under surface of leaves*). (R.)

Pencil only, the outline secured by the pen. From a spray gathered at Verona, and now dry; you shall have a better one soon. It is of the real size, and too small for you to draw yet awhile; but it is placed here that Athena's tree may be next Apollo's. Take the next exercise instead.

4 B. *Outline, with the brush, of part of No.* 3, *twice as large.* (A.)

Measure this as 3 B is measured, and draw it as 3 B is drawn.

5. *Study of ear of wheat, at the side.* (R.)

We must have the plant of Triptolemus next Athena's, but you cannot use this copy for some time yet. It is much magnified.

5 B. *Study of ear of wheat in front.*

Pencil, with outlines determined with the pen.

6. *Strawberry blossom,* for Demeter.

In Greece she should have the poppy; but it is well to think of her as the queen of the fruitful blossoming of the earth; so she shall have the strawberry, which grows close to it, and whose leaves crown our English peers.

7. *Fleur de Lys,* for Cora.

She ought traditionally to have the violet, and, sometimes, narcissus; but see note on 23 K.

8. *Lily,* for Artemis.

I will look for a characteristic white lily, by Luini or Mantegna, this summer; and we must connect with this and with Cora's irids the groups of amaryllis and asphodel, and the water-lilies; and we shall obtain the elements of form in a very large division of architectural design.

9. *Erica*, for Hephæstus.

This group will contain, besides, the rhododendron and Alpine rose;—the last we may keep for Aglaia, leaving the Erica for Hephæstus, because its name seems to come from its having been rent from the rocks either to serve as fuel, or for a couch of rest after hill-labour. I put a little study of Erica tetralix in the frame 9 B, and must draw an Alpine rose for 9.

9 B. *Cluster of the bells of Erica tetralix.* (R.) Beautifully engraved on wood by Mr. Burgess.

Copy it with steel crowquill, and note that in all clustered flowers it is necessary, to the expression of their complete character, to draw them on two, or more, sides. The head of dandelion below, by Mr. Burgess, is to show the right use of wood in plant-engraving; but I shall change the place of this, and put Erica cinerea below Erica tetralix.

10. *Pine*, for Poseidon.

Study of trunks of stone-pine at Sestri, in the Gulf of Genoa. Pencil, secured with pen outline, and a slight wash of sepia. It is a good way of studying trees hastily.

11. *Ivy*, for Dionysus.

I take the ivy rather than the vine, because it is our own; and I want to connect the ivy-shaped leaves of the Linaria with it, and some of the associated Draconid group. This pencil sketch is only begun, but may serve to show the general form of the group of leaves from

which it is enlarged, that behind the horseman on the right in the picture of Mantegna's (S. 35).

11 B. *Outlines of ivy leaves.*

Construct the figures for measurement with pencil lightly; then draw the leaf-lines, as above, with the brush, and rub out the pencil construction. Make as many studies of leaves as you can from nature, in this manner, when your time is too short for drawing anything else.

11 C. *Wreath of conventional ivy.*

From the missal out of which S. 7 is taken. Draw it with the brush, constructing it first as in 11 D. I give you this wreath merely that you may begin to feel what Gothic design means. It is very rude, but interesting, as we shall see afterwards, for some special characters in the transition of styles.

11 D. *Outline for construction of* 11 C.

12. *Oak,* for Zeus.

Spray of free-growing oak from the picture of Cima's. (Standard, No. 8.) The colour here is daubed on without thought of anything but true outline.

Make studies of leaves seen against the sky, as many as you can, in this manner.

12 B. *Sketch of the action of leaves in Mantegna's oak tree, at the top of* S. 35.

13. *Egyptian drawings of birds.* Rosellini, tom. ii. pl. 11, No. 2; and pl. 9, No. 13.

Measure and draw the outlines of these lightly, but

most carefully, with pencil. Then, when the outlines are black, go over them with pen and Indian ink; when red, with vermilion; and lay the flat colours so as not to disturb the outlines, retouching them afterwards when necessary. All these exercises are for precision, and are only for somewhat advanced students.

14. *Egyptian chair.* Rosellini, Tavole, tom. ii. pl. 90, No. 6.

Try, at all events, to do some portion of this example. It is coloured by hand, and will give you simple but severe discipline in laying flat colour in small portions.

And now, note that there are two distinct modes of excellence in laying water-colour. Its own speciality is to be mixed with much water, and laid almost as a drop or splash on the paper, so that it dries evenly and with a sharp edge. When so laid, the colour takes a kind of crystalline bloom and purity as it dries, and is as good in quality as a tint of the kind can be. The two little drawings of Turner's, 45 and 46, and nearly all his early work, are laid with transparent colour in this way. The difference between good painting and bad painting in this manner, is, that a real painter is as careful about the outline of the tint, laid liquid, as if it were laid thick or nearly dry, while a bad painter lets the splash outline itself as it will.

The exercises from Egyptian furniture and dress are intended to cure you at once of any carelessness of this kind. They are to be laid with perfectly wet colour, so that the whole space you have to fill, large or small, is to be filled before any of the colour dries; and yet

you are never to go over the outlines. The leaf exercises (41 B, C, and D) are easier practice of the same kind. You had better do them first, though they are put, for other reasons, with the more advanced series. The white nautilus shell (47 C) is entirely painted with small touches of very wet colour of this kind, in order to get as much transparency into the structure of the tint as is possible. So also the shadows of the piece of sculpture (25). The exquisitely skilful drawing of Prout's interior (29, right hand), owes much of its effect of light to the perfect flatness of the wet tints; and the character of the crumbling stone in the gable of Amiens (24) is entirely got by using the colour very wet, and leaving its dried edge for an outline when it is needed.

The simplest mode of gradating tints laid in this manner, when they extend over large spaces, is by adding water; but a good painter can gradate even a very wet tint by lightness of hand, laying less or more of it, so that in some places it cannot be seen when it ends. The beautiful light on the rapid of the Tees (S. 2) is entirely produced by subtlety of gradation in wet colour of this kind.

But, secondly, by painting with opaque colour, or with any kind of colour ground so thick as to be unctuous, not only the most subtle lines and forms may be expressed, but a gradation obtained by the breaking or crumbling of the colour as the brush rises from the surface—a quality all good painters delight in.

For all the exercises, therefore, which consist of lines to be drawn with the brush, prepare a mixture of Indian red with violet carmine, of a full, dark, and rich con-

sistence. Fill your brush with it; then press out on the palette as much as will leave the brush not heavily loaded, and with a nice point, and then draw the line slowly; at once, if possible; but where it fails, re-touch it, the object being to get it quite even throughout, whether thin or thick. It may be thickened when you miss a curve, to get it right, and it may taper to nothing when it vanishes in ribs of leaves, &c.; but it must never be made thin towards the light, and thick towards the dark, side. It expresses only the terminations of form, not the lighting of it.

I have left my lines, in nearly every case, with their mistakes and re-touchings unconcealed, and have not tried always to do them as well as I could; so that I think you will generally be able to obtain an approximate result.

14 B. *Egyptian chair.* Rosellini, Tavole, tom. ii. pl. 90, No. 3.

Draw the curves carefully, and a piece of the pattern.

15. *Egyptian head-dress.* B, C, &c., the same. See for these and No. 16, Rosellini, tom. i. plates 7, 10, and 22.

Measure and draw these first with pencil; then, if you are able, with fine brush, or with pen and Indian ink, if the brush is unmanageable to you.

16. *Egyptian costume.* B, C, &c., the same. Rosellini, Tavole, tom. i. pl. 17.

Draw the spotted head-dress of 16 very carefully, ob-

serving how pleasantly grouped and varied the spots are; in vulgar work they would be placed without thought. The more you can copy of these figures the better, always measuring with precision.

17. *Letter of twelfth century Norman MS.*, showing the terminations of conventional foliage which develope afterwards into the finest forms of capital.

You cannot find better practice, after gaining some firmness of hand, than in endeavouring to copy rich letters of this period; the pen lines are always superb, and the colour delicate and simple: and all study of Gothic sculpture must begin by obtaining accurate knowledge of the forms of ornamentation developed in the twelfth century. I will arrange, in connection with these letters, a series of enlarged examples, for advanced practice; but they would be too difficult for present service.

17 B. *Another letter of the same class.*

18. *Letters of early thirteenth century*, of fine style.

The examples from 17 to 20 are merely given as types of style, and standards of execution, for students who may previously have interested themselves in illumination: until I can add their illustrative sequels, they are useless for beginners.

They are copied from various MSS. in the British Museum; Nos. 19, 19 B, and 20, which are almost inimitable in execution, are by my late assistant, Mr. J. J. Laing; the rest by others of my pupils.

19. *Illumination of late thirteenth century,* somewhat inferior in style and invention of decorative line, but very perfect in finish and in treatment of figures.

20. *Illumination of early fourteenth century.* Finest style of that time; partly unfinished; showing the way in which the work was executed by the early illuminators.

20 B. *Study of Chinese enamel.*

The Oriental colour is more subtle than the Gothic; but the want of power over form indicates total inferiority of intellect and general art capacity. Compare the bird, here, with the perfect though quaint delineation of the Egyptians (13).

This example may serve to remind you of the general principle for good colour which is stated in my 'Elements of Drawing:' 'Make the white precious, and the black conspicuous.'

21. *Curve of the capitals of the Parthenon,* of the real size. Drawn by Mr. Burgess from the actual capital in the British Museum.

It is a curve everywhere, as you will find by applying your ruler to it. Measure, and draw it with pencil and brush. You shall have the curves of all characteristic heads of pillars and their foliage in the same way; but they are terribly difficult things to do, and would not interest you at present.

22. *Spiral of the Ionic capital of the temple of Athena Polias.* Enlarged from Stewart's 'Athens,' vol. ii. chap. ii. pl. 9.

22 B. *Involute of the Circle.* Inner whorl, in complete circuit.

22 C. *Spiral of common snail-shell,* enlarged.

Landshells are usually rude in contour, and this is a very imperfect line, but interesting from its variety. In this particular instance it is more varied than usual, for the shell had been broken and repaired.

22 D. *Spiral of Helix Gualteriana.*

Try to draw the outlines of more univalve shells in this manner: first placing them so that you look straight at the apex of their cone, in the direction of its axis; and next, so that you see them at right angles to their axis; in both cases with the mouth downwards, and its edge brought to a level with the circular part of the shell. You may then easily determine other characteristic positions; but the great point is to draw every shell in exactly the same position, so as to admit of accurate comparison.

All these lines are to be drawn with the brush.

22 E. *Spiral of Neritopsis.*

This is the first perfect spiral we have had, the shell being one of the most pure and lovely symmetry. You shall have more complete ones, as soon as you are able for them. The broad curve is drawn through the varied waves of the lip, that you may see their concurrence.

22 C and D are by me; 22, 22 B, and 22 E, by Mr. Burgess, and better done.

23. *Chariot-race*, from vase of finest time, of red clay, in the British Museum. No. 447* in Mr. Newton's Catalogue[c].

By Mr. Burgess, and carefully drawn, so that it may be a standard to you of good execution in the early vases. It is a little too difficult, however, for you to copy; the next is ruder and easier.

23 B. *Herakles and the Nemean Lion.* From vase of finest time, of pale clay. British Museum. No. 648 in Mr. Newton's Catalogue.

I have drawn this for you myself, entirely with the brush, and it will be good for you so to copy it, though in the vases the light lines are scratched or incised, and therefore perfectly firm; so that they must be each outlined with the pen to get them quite right, as by Mr. Burgess in No. 23. It is not my fault that one of the limbs is thinner than the other, it is so on the vase.

The purple colour, observe, in the hair of Herakles, and the lion's mane, stands in both cases for the glow or lustre connected with anger and strength, as on the crest of Achilles. It is continually used on the manes of the chariot horses. All the purple spots, like a crown, on

[c] Catalogue of the Greek and Etruscan Vases in the British Museum. (Nicol, Pall Mall, 1851.) It is highly desirable that you should possess this book, and if Mr. Newton will kindly see that every vase named in it retains its number, as described, painted on the vase in white on a black label, whatever future changes may be made in the arrangement of the collection, it will be of the utmost use for all purposes of study.

the head of Herakles, are meant for the luxuriant but crisp hair; they are not leaves.

23 C. *Floral ornaments from earliest Greek vases,* showing the entire freedom and boldness of their manner.

They are never literally symmetrical, but always in some way oblique or changeful, being drawn by the free hand.

23 D. *Apollo before the altar of Delphi.* Le Normand, tom. ii. pl. 4.

Outline the head and falling hair with pencil, wash the whole over with red, lay in the black with the brush, and put the ivy leaves on with opaque white.

Note the large chin, characteristic of the finest time of Greek art.

23 E. *Apollo and Creusa.* Le Normand, tom. ii. pl. 13.

Outline with pencil, wash with red, draw with the pen, and lay the black round with the brush.

23 F. *Selene, rising full.* Le Normand, tom. ii. pl. 116.

23 G. *Selene in white clouds at midnight.* Le Normand, tom. ii. pl. 117.

I am in a little doubt whether 23 F may not rather be Helios. In either case, the introduction of the tree with the golden apples of the Hesperides in the background, is singular, for if it is moonrise, the east should

have been indicated; if sunset, the horses should have been descending. I believe, however, it is Selene, and the Hesperides tree simply expresses her rule over the night, though she is seen in the day. In 23 G, the wings of the horses, with their spots, and guttæ, and the broken spirals of the chariot, variously express the cloud powers of dew, rain, and circling breeze. Compare the Hermes as the cloud (S. 208).

The breaking of the border of the patera (by the sphere of the moon) is characteristic of fine design of all periods. There is always a curious instinct in a good designer to show that he can go beyond his assigned limit, if he chooses; and that circumstances are sure to happen somewhere which make it right that he should. Copy the head of the light Selene with the pen, the incised lines of the other make it too difficult.

23 H. *Triptolemus, Demeter, and Persephone.* Le Normand, tom. iii. pl. 64.

From a vase of the time of incipient decadence, the lines becoming rounded, loose, and vulgar. I only want you to copy the plough in Proserpine's hand; but the design is interesting, because, comparing the wings of the car with those of No. 23 G, you will see that one of their meanings, at all events, is the cloud with dew and rain as necessary to the growth of the seed:—also, though in a late vase, the fox-like head of the serpent is of an archaic form:—it is seen on one of the British Museum vases, as clearly derived from the germination of the seed, with its root for the point of the dragon's head, and the cotyledon, or two cotyledons, when Trip-

tolemus is the spirit of all agriculture, for the crest or ears.

23 I. *Triptolemus of the early time.* Le Normand, tom. iii. pl. 48.

Hermes is here put for the cloud, instead of wings to the chariot; his caduceus reversed to show that he is descending.

Draw the outlines of the whole with the pen, and the curves of the stalks of corn, and ears, in full black.

23 K. *Triptolemus and Demeter.* Le Normand, tom. iii. pl. 47.

From a vase of good time, but on the edge of decadence. He is here the spirit of agriculture generally, Demeter having the ears of corn in her own hand, and Triptolemus the floral sceptre. This Greek flower is the origin of all conventional forms of the Fleur-de-Lys, and it stands for all floral power in spring; therefore, in our series of mythic vegetation, since Triptolemus must by right have the ear of corn, we will keep the Fleur-de-Lys with the violet, for Cora.

The germination of the seed is again sufficiently indicated in the serpent-crest; and the floor of the chariot, with the rod of the Fleur-de-Lys, takes the form of a ploughshare.

I give you this for its interest only; it is not good enough to copy; but you have now copies enough from Greek early design. We will work out the myths of the other gods, however, in due time.

24. *North porch of the west front of the Cathedral of Amiens.* (R.) Sketch taken before its 'restoration.'

I introduce you to Gothic sculpture by this memorial, now valuable, slight as it is, of what was, at the time the sketch was made, one of the most beautiful things in all the world. The colour of the front of Amiens, in 1856, was an exquisitely soft grey touched with golden lichen; and the sheltered sculpture was as fresh as when first executed, only the exposed parts broken or mouldering into forms which made them more beautiful than if perfect. All is now destroyed; and even the sharp, pure rose-moulding (of which hardly a petal was injured) cut to pieces, and, for the most part, replaced by a modern design.

Draw this rose-moulding with pencil, and the top of the gable with colour.

25. *Sculpture from the south-west angle of the Ducal Palace, Venice.* (R.)

Sketch with pencil, and shade with flat wet touches of cobalt with light red.

25 B. *Outline of the same sculpture.* (R.)

To show how fine work depends, first, on minute undulation and variety in its outlines; secondly, on the same qualities carried out in the surfaces.

Measure, and draw with the brush.

26. *Houses of the seventeenth century at Abbeville.* (R.)

For practice of brush drawing in expression of merely picturesque subject. Sketch made in 1848.

27. *South entrance of St. Mark's, Venice.* (R.)

For practice in rapid laying of flat colour, observing the several tints in shade and sunshine.

28. *York Minster.* Pencil sketch, by Samuel Prout.

29. *Helmsley, &c.* Pencil sketches washed with neutral tint. (Samuel Prout.)

30. *Street in Strasburg.* Lithograph by the artist's own hand. (Samuel Prout.)

30 B. *The same street,* seen, and drawn, with modern sentiment.

30 C. *Hotel de Ville, Brussels.*

30 D. *Fountain at Ulm.*

30 E. *Street in Ghent.*

30 F. *Gate at Prague.*

Copy any of these drawings that you like, with B B pencil. They are entirely admirable in their special manner; and their tranquil shadows will give important exercise in light handling of lead pencil, while their lines are as decisive and skilful abstracts of form as it is possible to obtain.

The modern view of Strasburg is, as you will readily perceive, not given as admirable or exemplary, but as an exponent of opposite qualities. The contrast between Nos. 30 and 30 B is partly in the real scenes, partly

in the art of their representation. Practical modernism has removed the fountain which gave Prout the means of forming the whole into a good composition, as an obstacle to traffic; (I saw it in 1835, but forget how long it has been destroyed): and has brightened and varnished the street and the old timbers of it, as best it may, to look like a Parisian boulevard. And poetical modernism exhibits the renovated city with renovated art. Yet, remember, Prout's delight in the signs of age in building, and our own reverence for it, when our minds are healthy, are partly in mere revulsion from the baseness of our own epoch; and we must try to build, some day what shall be venerable, even when it is new.

31. *Isis.* Photograph of Turner's sepia sketch for the subject in the Liber Studiorum.

31 B. *Moonlight* (*off the Needles, Isle of Wight*). Photograph from a sepia sketch of Turner's, unpublished. See Lect. VI. § 165.

31 C. *Windmill and lock on an English canal.* (Liber Studiorum.)

31 D. *Watermill on the torrent of the Grand Chartreuse.* (Liber Studiorum.)

31 E. *Holy Island Cathedral.* (Liber Studiorum.)

31 F. *Near Blair Athol.* (Liber Studiorum.)

This last subject is on the stream which comes down from Glen Tilt, about half a mile above its junction with the Garry. The projecting rock is conspicuous, and easily

found. You will think at first the place itself much more beautiful than Turner's study; the rocks are lovely with lichen, the banks with flowers; the stream-eddies are foaming and deep. But Turner has attempted none of these minor beauties, and has put into this single scene the spirit of Scotland.

31 G. *Valley of Chamouni.* (Liber Studiorum.) The source of the Arveron seen low down through the cluster of distant pines.

This group of our series, from 31 to 40, is arranged to show you the use of the sepia wash and of the pen and pencil for studies of chiaroscuro and of definite form.

Nos. 31, 31 B, show you how to use sepia, or black, rapidly in the flat wash: the engraved plates, but especially 31 G, which was engraved by Turner himself, the qualities of finished drawing for light and shade.

You cannot, however, without great pains, imitate these mezzotint plates, in which the lights are scraped out, with your sepia wash, which leaves them. But if you copy the etchings accurately (35, 35 B, &c.), and then lay your sepia so that the shades of it shall be 'dolce e sfumose,' you will soon gain sufficient power of rendering chiaroscuro from nature.

32. *Study of the wall-cabbage.* (Photograph from Dürer's drawing.)

I do not know if the original is in colour or not; probably in colour. But, as translated for us into brown, it is equally exemplary. You cannot copy it too carefully or too often.

52

32 B. *Study of scarlet geranium.* Mezzotint by my assistant, Mr. G. Allen, from a sketch of mine in pencil on grey paper, outlined with pen and touched with white.

See Lect. VI. § 163.

32 C. *Study of young shoot of box.* (R.) Pencil, washed with cobalt and light red; outline here and there determined with the pen; buds touched with white—very badly, but, if I had begun to work upon them, the whole must have been more completed.

I have sketched this rapidly to show you, in 32 B and C, the two uses of grey paper, for form seen in light against dark, and in dark against light, with power of final white in each.

33. *Rostrum of common prawn,* magnified. (R.)

To show use of pencil and white for studies of organic form. It is nearly always necessary to make these on a larger scale than nature's, else it is impossible to express the refinements of structure; but they should not be drawn by help of a lens; they should be the easy expression on a large scale of the form, attentively observed by the naked eye, at the distance which the size of the object may render convenient.

33 B. *Calyx and stamens of bean blossom* (petals removed). *Calyx and stamens of Rose Acacia blossom* (petals removed), both magnified; and *blossom of Agrimony*, natural size. (R.) Pen

and ink, on common blue lined writing paper (leaves of my botanical note-book), touched with white.

You will find this a most wholesome and useful manner of drawing. Take care always to keep leaning well on the firm outline: it is much easier to draw things as the bean blossom is drawn, than as the agrimony is.

34. *St. Michael*, sketch with ink and neutral tint. (Holbein.)

34 B. *Decorative design* (Holbein), pen and neutral tint.

34 C. *Companion sketch.* (Holbein.)

34 D. *Design for hilt and sheath of dagger* (Dürer), brush drawing heightened with white.

The last is peculiarly beautiful in the painter-like touch with which the white is gradated; but is too difficult to be of present use. Copy whatever parts of the Holbeins you are most interested in, with utmost care in the outline; laying the tint afterwards at once, so as to disturb it as little as possible. You will soon discover some of the splendid qualities of Holbein's work, however far you may fail of imitating any of them.

35. *Isis.* The etching (by Turner's own hand on the copper), for the Liber subject.

35 B. *Etching for mill and lock.*

35 C. *Etching for Holy Island.*

35 D. *Etching for fall of Reuss.* (S. 302.)

35 E *Etching for composition.* (S. 303.)

35 F. *Etching for scene on St. Gothard.* (S. 304.)

I have not given you the etching for the mill on the Chartreuse, for it is not by Turner; he probably allowed that plate, and the Raglan, to be etched by other hands, that his mind might be fresh in its impression of the subject when he took the plates to engrave. He both etched and engraved 35 F, having always great interest in the scene.

Copy these etchings with intense care and fidelity to every touch, with pen, and rather thick ink, on smooth paper.

36. *Shield with skull.* (Dürer.)

This is the best of all his engravings for any endeavour at imitation. Try the woman's crown, and any manageable portions of the crest and foliage, with finest steel pen and very black ink. The satyr's head is unequalled among his works for its massive and rich composition, every space of light being placed unerringly.

37. *Madonna, with crown of stars.* (Dürer.)

37 B. Sketch of the action of the lines of the crown, to show how free Dürer's hand is on the metal. Every line is swept with the precision of the curve of a sail in a breeze.

38. *St. George.* Facsimile of pen drawing with free hand, by Dürer.

38 B. *St. George with the dead dragon*, from the same book. (Now at Munich.)

39. *Woodcut, one of the series of the Apocalypse.* (Dürer.) Chap. XLII.

40. *Woodcut from the same series.* Chaps. XVII. XVIII.

Whenever you have no time for long work, copy any piece, however small, of these woodcuts with pen and ink, with the greatest care. I will add sequels to each in a little while; but I do not choose to disturb your attention by multiplying subjects. I want you to know every line in these two first: then you shall have more. I meant to have given some pieces of them magnified, but have not had time; no work is so difficult.

I give you these two, rather than any others of the series, first, because there is the greatest variety of subject and woodcutting in them; secondly, because Dürer's power over human character and expression is shown definitely in them, together with his wild fancy; lastly, because they are full of suggestions of thought. I cannot give you any guidance as to the direct significance of the chapters illustrated by them; nor will I enter here on any close enquiry as to Dürer's interpretation of their meaning. But if you read them in their secondary and general purpose, and consider 39 as the worship of false wealth and intellect, and 40 as the worship of false pleasure, you will probably get nearer their sense than by more specific conjectures. It can

hardly be doubtful that Dürer himself, (in his sympathy with whatever part of the passion of the Reformation was directed against the vices of the Roman Church, but not against its faith,) meant the principal group in No. 40 to indicate the contentment of men of the world in a religion which at that time permitted them to retain their pride and their evil pleasures; and the wonderful figure of the adoring monk on the left, to express the superstition which could not be disturbed by any evidence of increasing sin in the body of the Church. But you had better read the whole as one of the great designs which are produced almost involuntarily by the workman's mind; and which are capable of teaching different truths to successive generations. For us, at present, it is entirely profitable, if read simply as the worship of false pleasure.

41. *Alchemilla.* Copy of drawing by Andrea Amadio, in illustration of Benedetto Rino's Herbal. (1415.)

The wonderful MSS. in St. Mark's Library, at Ven[illegible] from which this drawing is copied, contains the earliest botanical drawings I know of approximate accuracy. They are, however, like all previous work, merely suggestive of the general character of the plant, and are very imaginative in details. But I should like you to copy this one, because it will show you the delicacy and care of Venetian school-work; and farther impress on you the Venetian respect for law. Every plant, whatever its own complexity of growth, is reduced in

this book to some balanced and ornamental symmetry of arrangement.

There is a beautiful piece of fancy in the page representing the common blue chicory. Its current Latin name in the fifteenth century, from its rayed form, was 'Sponsa Solis.' But its blue colour caused it to be thought of as the favourite, not of the sun only, but of the sky. And the sun is drawn above it with a face, very beautiful, in the orb, surrounded by vermilion and golden rays, which descend to the flower through undulating lines of blue, representing the air. I have never seen the united power of Apollo and Athena more prettily symbolized.

I think, then, you cannot be introduced to the practice of colour under better augury than by this good old Venetian herbalist, with his due reverence for aerial and stellar influences; nor by any worthier plant than this wild one of the lowlands and of the hills; which indeed once grew freely with us 'in divers places, as in the towne pastures by Andover, and also upon the banke of a mote that encloseth a house in Bushey, fowerteene miles from London:' and which I doubt not grows [illegible], at least the Alpine variety of it, as it did then, Bernard's Hill in Switzerland.' And with its fair [illegible]e folded mantle of leaf, and Arabian alchemy, strong heal wounds and to prolong youth, it may take happy [illegible]ace, with the white mountain Dryas, among the thornless roses.

And now in beginning colour: — remember once for all (and it is the main meaning of what I said long ago—'you are always safe if you hold the hand of a

colourist'), that you cannot colour unless you are either happy as a child is happy, or true as a man is true—sternly, and in harmony through his life. You cannot paint without one or the other virtue—peace of heart, or strength of it. Somehow, the very colour fails, itself, under the hand which lays it coldly or hesitatingly. If you do not enjoy it, or are not resolved it shall be faithful, waste no time with it.

41 B. *Maple and Oak. Heads of young shoots.*

41 C. *Grass.*

41 D. *Wreath of bramble-leaves.*

These old sketches of mine may be useful to you as showing the pleasantness of the simplest forms of foliage when carefully outlined; and the first (41 B) how some little note of colour may be made with one tint, changed, when necessary, as it is laid. You will find this a quick and helpful method of study.

42. *Cluster of leaves* (real size) from the foreground of Mantegna's picture of the Madonna, with the Magdalene and St. John, in the National Gallery. (By my assistant, Mr. W. Ward.)

We were both of us, however, foiled, successively, in trying to get the exquisite outlines of this cluster. But it will give you some idea of the symmetry and precision of Mantegna's design, and of his grave though pale colour. Copy it as well as you can.

43. *Grapes and peach.* (William Hunt.)

It is not a first-rate Hunt; you shall have a better,

some day, among the Standards: this, however, illustrates several matters of importance, and is placed here for present comparison, and eventual service.

First, I want you to notice its general look of green-grocery, and character of rustic simplicity, as opposed to the grave refinement of Mantegna. Generally speaking, you will find our best modern art has something of this quality,—it looks as if done by peasants or untrained persons, while good Italian work is visibly by accomplished gentlemen. The reason of this, of course, primarily is, that our artists do not think their general education of importance, nor understand that it is an essential part of their eventual art-power; but it results also much from an Englishman's delight in taking his own way, and his carelessness and general ignorance of vital abstract principle, so only that he gets a momentarily pleasant effect; which carelessness he thinks a 'practical' turn of mind in him. 'I like to see a thing *fudged* out,' said William Hunt once to me. Yes, but to see it felt out, and known, both out and in, is better still.

Nevertheless, the simplicity has its own charm, when it is modest also; as in Hunt and Bewick: unhappily there is a tendency in the modern British mind to be at once simple and insolent; a most unfortunate base-metal.

Secondly, note of the method of work of this picture. It assumes that you are looking at the fruit very near it; and at that only. And the mode of finish is on those conditions admirable; but only on the condition, observe, that this piece of painting is to be no part of a larger scene. If these grapes were in the hand of a figure, and, to see the

figure, you had to retire six or seven feet, all this laborious and careful completion of bloom would be useless, and wrong. Here, 43 B, are bunches of black and white grapes, from Rubens' 'Peace and War,' in the National Gallery. Mr. Ward has fairly enough for my present purpose (he shall do it afterwards better), facsimiled the few touches, by which, in about ten minutes of the master's work, these masses of fruit have been set nobly in their place. The two examples will show you clearly the difference between genre painting and that of the great schools; only remember, that Rubens always errs by inattention and violence, and if the higher example had been by Titian, it would have seemed as complete as Hunt's, though majestic also.

Lastly, note in the Hunt, that though the peach is yellow, and the grapes blue, it is as easy to throw the blue fruit before the golden one, as it would have been to throw a cluster of golden grapes before a blue plum. And be advised, once for all, that there are no such things as 'retiring' or 'advancing' colours; but that every colour, well taught, is equally ready to retire when you wish it to retire, and to advance when you wish it to advance; and that you must by your own magic, and by that alone, command the delicate amber into the infinite of twilight, or complete it into the close bloom of the primrose in your hand.

43 B. *Study of grapes*, from Rubens. See notes on 43.

43 C. *Garden-wall at Abbeville.* (W. Ward.)

43 D. *Gablê at Abbeville*, seen through the stems of the trees in the little square before the Palais de Justice. (W. Ward.)

To show you the 'retiring' of colour by mystery of texture; and the use of two important substantial pigments in northern countries—chalk, and red brick, and a little of the grace of French trees, inimitable by ours, I know not why; and other things besides, for future service.

44. *Scarborough Castle.* Sketch on the spot. (Turner.)

Copy this as well as you can, and observe how the bloom and texture is beginning to come on the distant rocks, by the mere purity of the calmly-laid colour. And put out of your head, finally, any idea of there being tricks or secrets in Turner's colouring. Flat wash on white paper, of the shape that it should be, and the colour it should be,—that is his secret.

45. *Gothic mansion.* Early drawing by Turner, probably when he was a boy of 15 or 16.

'Of the shape that it should be?' Yes. And to that end we must sometimes pencil it in very carefully first.

Try either the forms of the white clouds in colour, or those of the building in pencil, and you will soon know what to think of the assertion that 'Turner could not draw.'

46. *Unfinished drawing of ruined abbey.* (Turner.)

This is a perfect example of Turner's method of work in his early time—every colour deliberately chosen, and set in its place like Florentine mosaic.

47. *Sketch of common snail-shell,* enlarged.

47 B. *Sketch of Helix Gualteriana,* enlarged.

47 C. *Study of Paper Nautilus.*

I have left the first two of these sketches slight. They are merely to show you the mode in which the contours (22 C and 22 D) appear to be altered by the colours that fill them; and observe that all contours whatsoever are to be determined with this absolute accuracy, before you trust yourself to colour them. The third is carried farther, but does not efface its pencil outlines.

48. *Study of sculpture of the perfect school of Venice; from the base of a pilaster in the interior of the church of the Madonna de' Miracoli.*

Exercise in transparent wash of simple tints, with body colour for the lights.

49. *Sketch for the Head of Danae.* (Edward Burne Jones.)

Showing, better than any other modern example I have by me, some parallel to the nobly subdued methods of colour employed in the thoughtful schools of the Venetians, after their union with those of light and shade.

50. *Study of part of Tintoret's picture of the Presentation in the Temple in the Scuola di San Rocco.* (Edward Burne Jones.)

As like Tintoret's colour as the material will permit, the picture is one gloom of black and crimson, lighted with gray and gold, and a type of all that is mightiest in the arts of colour and shade.

Into the analysis of which we will try to enter farther hereafter: enough work is before us for our present strength.

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